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The field (and trees) in question.

Fieldhouse site cited

By Elisabeth H. Piedmont
Managing Editor

In a meeting with Dean Edwards, Tom McHugh, and the Student Activities Committee, the architect from the firm of Brubaker and Brandt announced that the new athletic facility will be located on the side of the hill rather than adjacent to Wertheimer. This decision is one of the few definite ones made at this point regarding the plans for the new building.

Both Mr. Edwards and the architect provided reasons for this decision. The architect cited the maintenance of the community aspect of the campus as a significant factor. Kenyon is a cluster of buildings and it would be a mistake, he says, to "start placing big buildings in the middle of fields". Edwards emphasized the integration of the athletic complex into the rest of the Hill. An uphill entrance to the building, he thinks, would mean that the facility could be incorporated into normal campus traffic patterns. This reflects a general concern on the part of the College to attend more closely to the physical side of a liberal education. Both Mr. Edwards and Mr. McHugh noted the example of Hope College in Michigan which they

had recently visited. Hope has housed its Health Service and a human physiology laboratory in its athletic facility in an effort to "realize a concept of total health". McHugh noted, however, that the separation of the new building from Wertheimer would cause a number of problems for the athletic program and staffing. Possible difficulties are: location of training room, division of lockers, equipment storage, and staff offices.

"Any building will be dwarfed by that hillside", said the architect. He explained that the site will be the area off the southeast corner of Shaffer Pool, in the side of the forty foot slope. The height of the new facility will be no more than thirty-six feet. When asked about the effect on trees, the representative from Brubaker and Brandt assured the group that planning will be done in order to save as many trees as possible.

The Student Committee will now begin to draw up a list of priority items that they feel the new facility ought to have. The architectural firm will be involved with "price-tagging" various conceptions, and Mr. Edwards, Mr. McHugh, and President Jordan will continue to research the facilities of schools similar to Kenyon.



Spring comes to Gambier at last.

Hallinan hands it out

By BRIAN RANCE
Staff Writer

After a week of four hour hearings was completed on April 11, a fatigued Mark Hallinan, the Kenyon student charged with the awesome duties of Student Council Treasurer, emerged from Bailey House with a detailed recommendation regarding the allocation of the Student Activities Fee. After appeals hearings before both Finance Committee and Student Council, the budget must be ratified by Student Council at its meeting of April 22.

Although the budget is still subject to changes which might be introduced at these appeals hearings, its form is generally set. To explain just how your Activity Fee was allocated, a look into the processes and standards which Finance Committee has set is in order. Furthermore, because so many problems have occurred in the recent past that badly restricted the operations of priority organizations and that challenged the ability of Student Council to fund organizations, a discussion and projection of hopes for next year is included. Finally, Mr. Hallinan has graciously expressed his feelings concerning his tenure as Treasurer, a general overview of funding during the next academic year, and figures that make up the Finance Committee's recommendations for organizations' operating budgets.

When a club submits a budget to the Finance Committee, the organization is first classified as either a special interest, a priority organization, or a service group. Special interests provide benefits to a limited number of participants. Service organizations, like the Friends of the Mentally Retarded, are organized mostly for the benefit of others. The priority organization class consists of seven organizations (Reveille, Hika, Collegian, Kenyon Film Society, Social Board, Student

Lectureships, WKCO) which the Activities Fee originally financed. Additions to the number of special interests financed has occurred at a rapid pace; however, these priority organizations are given top consideration before Committee—as their budgets reflect.

The Finance Committee must then evaluate each budget and determine if any projected expenses may be reduced. He relates that, in general, "organizations have shown leadership and fiscal responsibility this year. Although we desire to fund organizations that need money, the pie is only so large." Hence, the need to eliminate food expenses for groups across the board as well as reductions in the number of programs offered. Once a fair operating budget has been determined, Finance Committee must decide what percentage can be financed. In most cases, special interests must match a 50% allocation of funds from Student Council (i.e., if \$1000 is requested, Finance Committee allocates \$500, \$250 each semester, and asks the group to raise \$500). These matching funds can be raised through dues, outside grants, projects, or almost any other idea that a club can devise. In addition, an organization's second

semester allocation—for example, \$250 in the previous case—is contingent upon raising the matching funds by November 30, 1979. Service organizations and the top priority groups receive the same budget evaluation; however, they need not raise any matching funds.

After operating budgets totalling \$83,525.16 were completed, the remaining \$4,674.84 was allocated to capital expenditure hearings, Special Projects Committee, Contingency Fund (Council's operating budget), and Restricted Assets (an income fund whose principal may be reduced for emergencies). Capital expenditures were made for durable goods which will benefit a club over more than one year. These items remain the property of Student Council.

The media organizations, beleaguered by many problems over the past years, apparently have brighter prospects. The Collegian will not be forced to rely on unreasonable estimates of income from the Kenyon Subscription and Advertising Bureau (KSAB) next year. Fiscal thrift on the part of Cynthia Savage and a subscription drive helped to palliate the shortage of funds during 1978-79. "Hika,"

continued on page three



Student Council Treasurer Mark Hallinan.

Athletic Director Selected

By JIM REISLER
Sports Editor

Jeffrey Vennell is the new athletic director at Kenyon. His appointment concludes an intensive year long search which began last spring with the resignation of then A.D. Philip Morse who left Gambier to take a similar position at Coe college in Iowa.

Vennell, 34 years old, has both "qualification and experience" according to Dean Thomas Edwards. A graduate of Springfield College

the University of Massachusetts he received an M.S. in physical education. Vennell has held a variety of coaching positions since then. coaching at East Lyme High School in Connecticut, he became a four sport coach at Trinity School in New York City. He then moved to Columbia University, where he was head freshman and assistant varsity coach for a team which reached the second round of the N.C.A.A. Tournament. Since 1971, Vennell has been at Williams College, serving a variety of functions, namely head

soccer coach and assistant to the Athletic Director. In 1978, he was named New England Division III Coach of the Year.

Vennell's appointment concludes a number of new hirings in the Athletic Department over the last year, and should, according to Edwards, "provide leadership in the department that would continue to make contributions to all phases of the program." What Edwards refers to is the hope that Vennell "can bring to Kenyon experiences that he has had elsewhere," not only in areas of competition but similarly in intramurals and physical education. Among Vennell's first duties will be the head coach for men's soccer.

The hiring also brings to an end the interim term of Tom McHugh as Athletic Director, who is "to be commended for the many contributions he has made to the department" says Edwards. McHugh served most adequately under a series of difficult circumstances. "Sickness and a one year contract," Edwards continued. McHugh will continue as head football coach in the fall.

Vennell's contract is for one year and will take effect on July 1.

Committee report questions curriculum

By JEFF S. DAY

The student-faculty Subcommittee on Curriculum Review brought its initial report before a meeting of the Faculty Monday. The inquiry makes five specific criticisms of the present curriculum. The faculty called for discussion of the criticisms and asked the subcommittee to "formulate proposals by the end of the current semester dealing with them."

The two-thousand word study attempts to define the needs of liberal arts at Kenyon, and then notes "areas of concern" in which the current program is thought lacking. The criticism is directed, in general, at the basically unstructured curricular

policies now in force.

The first specific observation questions whether the current distribution requirements are sufficient. Has the student "acquired a significant understanding of the discipline" when any full-credit course is taken? Second, the report suggests that "the faculty needs to consider whether it should establish minimum requirements in some disciplines."

The report also asks the faculty to "examine the apparent lack of internal structure within a number of departments" which makes it difficult to determine "what courses are appropriate" for students at dif-

ferent levels of interest and expertise. This concern also relates to the "requirements" of a true liberal arts education. "What courses are appropriate for divisional and departmental diversification?" the study wonders.

Finally, the subcommittee criticized "our heavy dependence on individual advising." It noted what it saw as the natural limitations of the current advising framework (which depends on largely informal departmental and faculty communication). Here the report cites two basic concerns. First, it raises doubts about the ability of "pre-major" advisors to act competently

without "collegiate guides." Second, the report states that "we do not believe that consistently good programs of liberal education can result from such a heavy dependence upon the skills, empathy, and consistency of a constantly changing group of inadequately informed people."

The faculty instructed the curriculum review subcommittee to "receive and consider suggestions from the College as a whole" when it returned the report for action. Actual changes in the curriculum, if they do occur, are not anticipated to take effect before the 1980-81 academic year.

When senators are senators

Campus Senate should be one of the most visible and influential institutions at Kenyon. Its modest size and complementary membership of administrators, professors, and students make it a forum able to take serious issues in hand and deal with them with wisdom and expediency. But who remembers Senate's most recent decision? Who can recall even one issue discussed this year and brought to some kind of resolution? How about last year? Senate's promise is far from being realized. In fact, it is drifting further from the position of leadership and responsibility that it should hold.

It is not the intention of this editorial to ascribe blame. No member of group of members has in any way conspired to render Senate impotent. President Jordan has not pulled the rug out from under it. Rather, Senate has become the victim of a general bureaucratization which has attained vast proportions in recent years. Governance of the College, in many respects, has slipped from responsible guidance and decision-making into an atmosphere inundated with committees whose sphere of influence is so fragmented or so ill-defined that coherent College policy is difficult, if not impossible to identify. Senate's continued vitality (to say nothing of Kenyon's continued well-being) depends upon a reversal of this trend and an assertion of some kind of authority.

Senate's use of questionnaires reflects a decline in leadership and a loss of authority. A crucial difference exists between leadership and mere representation. There is a place for both. Leadership requires a confidence in ideas and policy, a belief that a choice is the best possible choice independent of popular opinion. Representation, on the other hand, attempts to reflect popular opinion in some way.

Senators must lead. They should be invested with a large amount of responsibility. When I vote for a senator, I give him or her my trust to deal with public issues over the course of the year. Though I would be glad to give a member advice where I have some special concern or expertise, I do not expect it to be taken, and I particularly do not expect to be asked for advice as a matter of policy or routine. Questionnaires are precisely the sort of instrument which Senate should not use. Student Council, perhaps. Senate, no. Unlike Messieurs Gallop and Harris, senators must assume responsibility and have confidence in their own wisdom if they are to be effective. Otherwise Senate will continue to settle into a debilitating malaise.

A second and related failing in this year's Senate has been the choice to meet in subcommittees (not as Senate) half the time. This has been done, in part, in the effort to give more detailed attention to specific issues. Superficially the idea seems reasonable: more work can be done in less time in small, manageable groups. This has not been the case. At least there has not been an increase in resolved issues of major rank. Brainstorming, debate, and jawboning by the full body are the most effective ways to deal with Senate issues. (I once saw a sign entitled "Ten Ways to Kill an Idea." Among the suggestions, and perhaps the best, was this one: "Let's form a committee!")

With this year's Senate elections upon us, both candidates and electors should consider what sort of Senate we desire. For the good of the College I want to see one possessed of renewed vigor and confidence in its project. Responsible leadership of the sort which Senate is uniquely suited for is badly needed.

JSD

Fish baits audience

Attending extracurricular lectures, when they are dry, is "good for you." Stanley Fish, this year's John Crowe Ransom speaker, was far from dry. What was most striking about the lecture series was the effect the speaker's ideas had on those listening to him. Moments during the long post-lecture discussions ranged from mind-bending to hilarious to, by the end of the last night's session, utterly chaotic. Fish's aggressive style of presentation certainly got the blood moving; the same could be said of the way he engaged in dialogue with members of the audience — he parried with fierce persistence and wit, he prodded; at times he scoffed. And all that without ever appearing to cover a possible flaw in his argument with mere rhetorical mastery.

Many spectators were baffled by the complexity of the argument. Others, who understood it more or less, didn't want to allow the necessity of contexts in the world of literature to be used to challenge the validity of literary relativism when it seemed in a way to be *itself* a kind of relativism, and a dangerous one. Whether Fish successfully cleared up confusion, perhaps winning converts to his view in the process, was not readily apparent. However it was apparent that "persuasion," a term used in one of the lecture titles, approached at times grabbing and shaking us by our shoulders — it was hard to tell whether those who dissented or those who were merely obtuse exasperated him most.

Fish's fiercely manner elicited a bold, if unavailing, persistence on the part of inquisitors from the floor. Needless to say, he handled even the most persistent of them with formidable intellectual skill. Perhaps it does need saying that it was not always the skill of a gentleman.

LAW

Correction

Last week's issue incorrectly reported that French 92 (Special Topics) will be taught in French. The *Collegian* apologizes for this

error. The course will be taught in French and English, and non-majors are welcomed, according to department chairman Robert Goodhand.



LETTERS, LETTERS, LETTERS

THE KENYON COLLEGIAN encourages letters to the Editor. All submissions must be typed. The Editor reserves the right to edit all material while maintaining the original intentions of the particular submission.

Who's laughing

To the Editor:

First of all, let me say that I am a believer in freedom of speech and that censorship is not the goal of this letter. However, I have heard and read things recently on this campus which offend me. I do not condone a mandate of some sort prohibiting the flippant uses of the words "rape" and "abortion" but I do regard this abuse of issues which hurt and offend some of us as insensitive and irresponsible.

The first instance of the use of the word rape in an inappropriate manner was in a poster for the Animal House Dance. "Rape, riot and ruin" was the first line of these posters. While those who are responsible for the publication may not literally mean "rape," the mere use of this word cannot but evoke its literal essence to many people. I am not demanding an apology or anything of that nature; I am asking that people be more sensitive and wise in their word choice lest they offend those who cannot find the word "rape," with all its connotations, in any way amusing.

Secondly, WKCO sports a "humorous" character on its punk show called "rapeable Rhonda." I realize that she is part of the spirit of punk and I also realize that it is impossible to demand censorship of such an offensive character. But the fact that she exists is, to me, grossly insensitive to many people. Those who have encountered rape as a real situation as well as those who are sensitive to such horrifying issues in general, cannot condone its light treatment as a humorous abstraction. Furthermore, WKCO is a public oriented organization. It is not listened to only by those who enjoy punk rock or even simply by the Kenyon community. I regret WKCO's

support of a character who is callous to an issue such as rape, an issue which is for some (and should be for all) very painful and all too real.

Finally, WKCO also had a promotional tape made for the Nighthawks which said tickets were "cheaper than an abortion." So many people complained about the offensive nature of this tape that it was erased. Again, I am not asking for censorship of issues such as abortion but am surprised at the insensitivity of those responsible for making such a statement. Obviously they were not thinking of the community listening and were not aware of those who would be hurt, offended,

otherwise affected by a joke on abortion.

My surprise at seeing and hearing this abuse of these two issues was probably due to my naive belief that people at Kenyon were more aware of other's sensibilities than they truly are. Rape is rape — it cannot be made amusing, it cannot be used in a flippant manner. I know many will accuse me of being too sensitive — I do not think I am. Maybe, as many others do, simply realize the danger of making rape and abortion silly, frivolous issues — abstractions which do not truly affect "real" people.

Sincerely,
Lill Corbus

The Kenyon Collegian

—Established 1856—

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Amin's out, but who's in?

By AMOS N. GUIORA
World News Commentator

The recent over-throw of Ugandan President-for-life Idi Amin is useful to examine for it demonstrates the instability of some African rulers. We must ask what happens to such countries following an unexpected change in their leadership.

Amin made a serious error late last year when he attacked Tanzania without any apparent provocation. It may well be that his maneuver gave the Ugandan army an opportunity to flex its muscles and also that it provided Amin with an arena in which to demonstrate his power. Though the invasion was initially successful, the Ugandans withdrew when the Tanzanians were able to regroup and push Amin's forces back. For Tanzanian president Julius Nyerere this was not enough, and beginning last month he attacked Uganda with the promise to rid the world of Amin — which (it seems) he did.

Uganda's new president, Youssef

Lule, was selected by Tanzania and is now responsible for the revitalization of an economically and morally injured nation. Amin had seriously undermined the economy of Uganda and brought the country to near bankruptcy. In addition the people have lived in a state of terror under Amin's murderous regime.

So where does Youssef Lule turn? His most important backer is a Marxist: Uganda is a nation of tribes with a significant Islamic population. Given the combination of the two, will Lule feel compelled to introduce a form of an Islamic-Marxist government that would either turn to the Soviet Union for aid or will attempt to go it alone with some African assistance? Unfortunately the latter does not appear to be a reasonable proposition given Uganda's economic condition, and turning towards the West is a dim prospect for obvious reasons. Does this mean that the Russians, without really trying to have gained an ally?

Only time will tell, but considering their well-noted ambitions it would

not be a surprise to see the Soviets aiding the Ugandans. And what can the U.S. do? Unfortunately not a great deal. We have been largely cut off from the whole situation. What we see, then, are questions that may be unanswerable at the moment.

Our inability to form a coherent African policy, or maybe it is an unwillingness to do so, is further reflected in the American response to both South Africa and Rhodesia. While the U.S. opposes apartheid it has never really moved in a definite and clear fashion against these two governments. The result is that both nations feel free to take the kind of actions Rhodesia did last week (the attack on guerilla leader Joshua Nkomo's residence), knowing that the U.S. will only half-heartedly object.

The African continent is part of the developing fourth world. It cannot be met with ambiguity if U.S. interests are to be protected. It requires a sound and consistent American policy which we have yet to see developed.

hand out continued from page one

Mr. Hallinan states, "used a detailed balance book with daily entries that allowed an up to date assessment of priorities." KFS, also a beneficiary of excellent management, stayed within its budget despite an extremely complex building process. Volunteer projectors and precise accounting were primarily responsible in Hallinan's judgment. *Reveille*, through a phenomenal mail subscription drive organized by Nancy Bates, brought in enough money to make up for lost KSAB revenue. *Reveille's* editor Mary Ann Duff is very conscious of monetary constraints. Hallinan believes that "these organizations demonstrate budgetary restraints that do not necessarily preclude artistic freedom." Moderate budget requests in this realm for 79-80 coupled with the quality services provided are ample evidence.

Student Lectureships and Social Board should have no problem extending their operations into 1980. Despite a \$7,632.50 budget in 1978-79, Brian O'Connor formed an extensive program of events. With \$8,592.50 in 79-80, Lectureships can hopefully continue its strong performance. Hallinan also predicts that WKCO, bound to a loan agreement which holds its operating budget at \$8,100.00 until 1981, will probably be faced with financial difficulties next year. The Treasurer wonders "if long term loans from Council are worthwhile in many cases."

The most pressing problem for

next year is finding a director for the KSAB. No letters of intent have been submitted and the shape of the Bureau's operations must be devised by the end of April. Nevertheless, Hallinan states that the "Business Manager of the *Collegian* and *Reveille* next year, Mark Brown, has done an excellent job so far and will find alternate sources of funds."

Hallinan believes "long term prospects for Council are good because we are moving away from the Government's syndrome of spending money without looking toward tomorrow." He attributes improvements to process, leadership within the organizations, improved communication with organizations, and the matching grant system. Process requires intelligent written proposals, an oral defense of the budget before Committee, and acquiring matching funds. Groups develop "skill and planning in execution. Organizations have shown the intelligence and leadership to cooperate and step forward with problems while I try to be more available." Finally, Hallinan relates that the matching grant system has made organizations more responsible with their own money.

Hallinan's goals for next year is fiscal responsibility. The tables provided detail individual allocations, capital expenditures, and a breakdown of how the Activities Fee is tentatively divided. Problems will certainly arise; but, given such an outlook, the Committee appears to function well.

Budget proposal breakdown

Organization	Finance Committee's Evaluation of Budget	Percentage of original 79-80 request funded
<i>Reveille</i> *	9,672.00	100.0
<i>Hiko</i> * 3,458.76		81.2
<i>Collegian</i> *	12,863.10	87.1
WKCO*	8,100.00	91.0
Student Lectureships*	8,592.50	79.2
KFS*	15,025.00	94.7
Social Board*	17,300.00	80.5
Debate Union	282.96	43.9
Water Polo Club	525.00	47.7
Kenyon Film Festival	1,188.00	87.4
Assoc. For Cultural Exchange	783.50	48.6
Harcourt club	95.40	68.1
Sailing Club	725.00	98.0
Martial Arts		
Poetry Society	1,597.00	77.7
Chasers	93.00	100.0
Music Club	780.00	81.7
Outing Club		
A.P.E.S.		
Kokosingers	1,135.52	100.0
Black Student Union	276.10	87.3
Children's Theatre	232.70	100.0
Gambier Ensemble Theatre		
Women's Soccer	200.00	82.0
Ceramic Arts Studio	150.00	100.0
New Hope Volunteers	85.50	100.0
Climbing Club	100.00	100.0
Vegetarian Club	74.90	100.0
Simulation Game Society	37.95	100.0
Folklore Society	2,300.00	95.8
Women's Center	583.25	66.9
Hockey Club	600.00	100.0
French Club		
Hanna More Society	170.25	55.6
Kenyon Symposium		
Phototype		
Kenyon College Dance Organization	600.00	0.0
Friends of the Mentally Retarded	125.00	89.3
Men's Volleyball	314.00	78.1
Ultimate Frisbee	265.00	100.0
Cross country Ski Club		
Trap and Skeet Club		
Intercollegiate Softball		
Union of Jewish Students	490.00	79.0
Pot Hanger Press	125.00	62.5
Owl Creek Singers		
Equestrian Club	492.50	33.9
Craft Center		
Bedrock	100.00	100.0
Kenyon College Drama Club	400.00	100.0

Notes: * Top Priority Organization
1 No Request for Operating Funds in 78-79
2 No Request for Operating Funds in 79-80
3 Service Organization
4 Supplemental Budget (not all expenses included)

TABLE II — Capital Expenditures

Organization	Request	Allocation
Union of Jewish Students	100.00	90.00
Climbing Club	375.00	375.00
Cross Country Ski Club	300.00	300.00
<i>Collegian</i>	200.00	200.00
Men's Volleyball	300.00	100.00
Women's Soccer	120.00	60.00
Pot Hanger Press	120.00	120.00
Water Polo Club	110.00	75.00
Kokosingers	1,000.00	300.00

Fish asks: "Is there a text in this class?"

By MARK RENNIE
Staff Writer

Mr. Stanley Fish, of Johns Hopkins University, was the fourth John Crowe Ransom Memorial Lecturer. His week-long visit to Gambier included four lectures open to the public and several visits to English classes. "Is There a Text in This Class?: The Value of Interpretive Authority in the Classroom" was the general topic for Mr. Fish's series of lectures as well as the title of his first lecture.

Mr. Fish was concerned primarily with the question of the existence of determinant meaning in poetry and prose. He argued that words have no determinant meaning in poetry and prose. He argued that words have no determinant meaning that exists as an objective reality apart from the reader or regardless of context. Words, in fact, by Mr. Fish's account, have no particular meaning beyond the meaning they acquire in the situation in which they are heard or read.

What Mr. Fish admitted about his argument for the absence of determinative meaning was that such an argument ran the risk of making literary criticism an absurd and useless exercise. If the words of poems and prose have no determinant meaning toward which the critic may move, attempts to interpret the works in a successful way will inevitably fail. To counter this possible conclusion, Mr. Fish argued that his notion of lack of determinacy does not necessarily negate the worth of criticism.

Critics, he contended, must realize that the assumptions under which they approach literature are not absolutes and that a critic is not committing any sin in changing those assumptions. The realization of the transiency of ones' assumptions is not a debilitating one, Mr. Fish submitted. At any time, the critic believes those standards under which he operates are, in a sense, permanent because at that time he is unable to perceive of any other set of assumptions under which he could do his job.

In concluding this year's Ransom Memorial Lectures, Mr. Fish stated that his theory argues for a persuasive approach to criticism rather than a demonstrative one. In other words, the critic does not approach a work in order to reinforce his

presuppositions about meaning but rather constructs his interpretation with as little bias as possible when reading the work. Mr. Fish, then, claimed not to devalue criticism but instead he called for a new perception by critic of how to confront a work.



Consumer advocate Ralph Nader will speak in Rosse Hall on April 24. Tickets will be free with student ID, available at the Bolton Theater box office.

Hudec Honors Day speaker

On the afternoon of April 24 the Honors Day procession will be held. The speaker will be Robert E. Hudec '56, Professor of Law at the University of Minnesota Law School and author of numerous publications on world trade diplomacy and investment. Hudec will receive an honorary Doctor of Law degree, as will John H. Bemis '26, retired partner in Plickards Mather & Co. and former government consultant in the Metals and Minerals Division of the Office of Temporary Controls. A Doctor of Humane Letters will be

awarded to Webster A. Two Hawk Sr., graduate of the Bexley Seminary in 1957. Two Hawk, now Service Unit Director of the Public Health Service Hospital in Roseland, South Dakota, has served as president of the National Sioux Tribes and as a member of the National Committee of Indian Opportunity.

Following the presentation of honorary degrees, outstanding students will receive fellowship awards, departmental prizes, Bookshop awards and College prizes.

Filmmaker to speak

On Tuesday, April 24 at 8 p.m. in Bio. Auditorium a visiting filmmaker and teacher will show and discuss some of his work done over the past nine years, including two new films. The artist, Franklin Miller, is Associate Head (Film) of the Division of Broadcasting and Film at the University of Iowa; he holds advanced degrees in sculpture from Ohio State University and in film production from Ohio University. He has major credits on 91 films, many of them short experimental and avant-garde films, with awards at the

Ann Arbor film festival, showings at the Museum of Modern Art and the Hirshhorn Museum, and showings on CBS, Public Television, and at numerous universities in the U.S., Mexico, France, and Japan. As co-producer of a feature film depicting a contemporary love story set in Appalachia, he cast his father, Professor Miller of Kenyon's physics department, as a "morning drunk" — this R-rated film never had a commercial success, although it was selected as the official U.S. entry in an international film festival in Italy.

Council changes change-over

By KIP HASELTON
Staff Writer

Student Council will vote on a new election schedule this Sunday to decide whether to change the present November-to-November term for officers and representatives to an October-to-October term. The Executive Committee of the Student Council created the proposal to change the present schedule, because changing positions in November "fosters confusion and disorganization."

The present November schedule was established in the Spring of 1975, because the previous schedule of Spring to Spring put an extra burden on seniors who have "Comps" to content with. To keep the seniors from being alienated from Student Council and for other reasons, it was decided that the change was needed. The present schedule, however, has run into difficulties of its own. The main problem is that the Student Council can only have one meeting before Thanksgiving, and then only three before Christmas. Having an insufficient number of meetings in the November to Christmas period has meant moving much of the work to meetings in the second semester.

The October schedule would solve some of the problems caused by the November schedule. It would allow seniors to hold office for at least part of the year, and it would also provide more time for meetings before Thanksgiving, which would help balance the work-load between semesters.

and a bunch of
CLEAN MULTI-SPEEDS
Quarry Chapel Bicycles
Behind Farr Hall
427-3404
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PATRONIZE OUR ADVERTISERS

Refuses show in Bexley

By ROBERT A. RUBIN

The scene is Paris. The year: 1863. A group of struggling young artists — rejected by the stuffy, tradition-bound Art Establishment — hold an exhibition of their own; it is called the *Salon des Refuses*, and such a scandal — *Mon Dieu!* But it is a milestone in modern art history.

Time passes. Now it is 116 years later. 1979. A bitter spring sees the struggling young artists of a small midwestern college muttering conspiratorially in corners, shooting swift glances over their shoulders lest they be overheard by members of the art establishment. Dissatisfaction is in the air; could it be...?

Yes, it is. Saturday and Sunday, April 21-22 are being marked down on culture calendars everywhere as the dates for Gambier's own *Salon des Refuses*, a student art show to be held in the west staircase of Bexley Hall. The reception for the show will be at 11 a.m. on Sunday.

Senior Mary Ann Duff, who is coordinating the show along with seniors Juliet Farlow and Jo Rice,

said Monday that the large number of rejections from the Student All-Media Competitive Show now open in Colburn Gallery were what prompted the art majors to take matters into their own hands. "Some people had half of their submissions accepted, some one of five, and some had all of them rejected," Duff said. "The basic reason was lack of space, but there was a lot of really good work that didn't get in."

"A group of us (Duff, Farlow, Rice, Kim Guinis, Eric Gaskins, and Rowen Weems) started joking about having a *Salon des Refuses*, and the more we talked, the more it seemed a shame that they weren't being shown."

"It isn't exactly to make a point," Duff said. "We don't have too much argument about the way the All-Media Show is juried — they do the best they can do given people's preferences. For some people it is very important to get public response to their work. It's not that one show is right or wrong, the All-Media Show is juried, this artist-selected. It will be an alternative, not an opposing show."

The reasons for the unusual location in the west stairway are many, not the least of which was availability. "It's also very well lit during both day and night," Duff said. "There are a lot of blank, white walls, and it's out of the way enough so that the things won't be disturbed. For a lot of art majors that staircase has signified a place for people to go to 'get away.' A lot of good work has been done there."

The show is open to any artist who submitted work to the All-Media Show, and each piece must have that competition's used entry blank attached. Those artists who had one or none of their works in the big show can enter two pieces in the *Salon des Refuses*; those with more than one work in the All-Media Show are allowed only one entry.

"This will be a lot of fun," Duff said. "It's in a back stairwell — underground if you will — but it is also quite serious. There is going to be a lot of good work, the Art Department faculty members we've talked to are all for it, no one denies that it is work which should be seen."



Along

Compiled by
JOHN KILYK, JR.

Thursday, April 19

4:00 p.m. — Women's Tennis vs. Wooster, home.
8:00 p.m. — Film: *A Shooting Gallery Called America*, Bio. Aud.
8:30 p.m. — Dating Game: Student show for Knox County Hunger, Rosse Hall.

Friday, April 20

8:00 p.m. — Play: *A Funny Thing Happened On the Way to the Forum*, Bolton Theater.
8:00 p.m. — *Sunday Bloody Sunday* (film), Bio. Aud.
10:00 p.m. — *The Gold Rush* (film), Rosse.

Saturday, April 21

1:00 p.m. — Women's Tennis vs. Capital, home.
2:00 p.m. — Men's Lacrosse vs. Chicago La. Club, home.
1:00 p.m. — Baseball vs. Ohio Northern (2), Falkenstein Field.
8:00 p.m. — Choir Concert, Rosse.
1:00 p.m. — Men's Track vs. Muskingum & Heidelberg, Benson Field.
8:00 p.m. — Play: *The Forum*, Bolton Theater.
1:00 p.m. — Women's Track vs. Marietta, Benson Field.
3:00 p.m. — *Gate of Hell* (film), Bio. Aud.
10:00 p.m. — *Sunday Bloody Sunday* (film), Rosse.

The 'Society' page



Middle Path

Sunday, April 22

3:00 p.m. — Piano Recital by Stephen Brown, Rosse.
7:00 p.m. — Lecture: Igal Rodenko, Bio. Aud.
8:00 p.m. Play: *The Forum*, Bolton Theater.
8:00 p.m. — *The Gold Rush* (film), Rosse.
10:00 p.m. — *Gate of Hell* (film), Rosse.

Monday, April 23

4:00 p.m. — Women's Tennis vs. Mt. Vernon Nazarene, home.
8:30 p.m. — Lecture: Ralph Nader, Rosse.

Tuesday, April 24

8:00 p.m. — Poetry Society: "What's Up Tiger Lilly?", Rosse.
8:00 p.m. — Lecture/Film: "Art of the Film" by Franklin Miller, Jr., Bio. Aud.

3:30 p.m. — Baseball vs. Oberlin, Falkenstein Field.
4:00 p.m. — Men's Track vs. Marietta, Benson Field.

Wednesday, April 25

3:30 p.m. — Men's Lacrosse vs. Ashland, home.
4:00 p.m. — Women's Tennis vs. Ashland, home.
8:00 p.m. — Folklore Society Concert, KC.
4:30 p.m. — Women's Lacrosse vs. Oberlin, home.
10:00 p.m. — *Dead of Night* (film), Rosse.

Thursday, April 26

8:00 p.m. — Lecture: "Cleveland: City in Crisis" by Joe Tegreene, Bio. Aud.
8:00 p.m. — Poetry Reading: Woody Newman, Peirce Lounge.
8:00 p.m. — Lecture: Igal Rodenko, Bio. Aud.

A Funny Thing in Bolton

This observer is convinced that it was with malicious intent that college authorities first established the event known as Parents' Weekend. Rather than a pleasant opportunity for family and friends to gather in serene Gambier, this parental assembly has only brought consternation to college students and the ultimate question, "What do I do with Mom and Dad?" Fortunately, the answer has been made very plain this year as the Kenyon College Dramatic Club proudly presents the hit musical comedy, "A Funny Thing Happened On The Way To The Forum."

Opening tomorrow night in the Bolton Theater at 8:00 and running Saturday and Sunday nights with a

Saturday matinee at 3:00, this immensely funny musical is a great way to entertain the folks and give them a good look at our new theater. Written by Stephen Sondheim, Larry Gelbart, and Burt Shevelove, it is a barrage of song, dance, outrageous one-liners, gorgeous courtesans and more tunics than "Ben Hur."

At press time a few seats were still available but tickets are scarce. The Bolton Theater box office will be open tomorrow and Saturday from 1:00 - 5:00 pm. Tickets are free to students presenting their I.D. Also, there will be tours given of the Bolton Theater on Saturday morning for our visitors.

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Coming Attractions

Sunday Bloody Sunday. Directed by John Schlesinger. With Peter Finch, Glenda Jackson, and Murray Head. Screenplay by Penelope Gilliatt. 1971, Color, 110 mins., Great Britain.

Treating a controversial subject honestly yet gently may be the surest way of gaining some acceptance for it. This view seems to be the approach director John Schlesinger took in his handling of Penelope Gilliatt's already-restrained original screenplay (also Oscar-winning), which he put to the screen in 1971 as *Sunday Bloody Sunday*.

Schlesinger's other work (*Darling*, *Midnight Cowboy*, *The Day of the Locust*) is at times too overblown and even self-flagellating in the obviousness of its intent, yet *Sunday Bloody Sunday* stands apart from his other films as almost a masterpiece of understatement and controlled pacing and rhythm, not to mention the writing and acting.

The story is a simple yet compelling one. A young scientists, (played by Murray Head several years before he starred in the film version of *Jesus Christ Superstar*) is loved by both a woman (Glenda Jackson) and an older homosexual, a Jewish doctor, acted with great sensitivity by the late Peter Finch. Against a backdrop of contemporary Britain in chaos, the film unfolds the relationships of "these three", whose basic decency and humanity give them the ability to understand each other's separate needs and maintain a delicate balance of their underlying tensions. Head, however, whom we finally surmise loves neither of them so much as he does himself, finally resolves their situation by leaving both of them for America and a new life.

There is a lot going on in this film that would sound silly in a small review like this, so let it suffice to say that the viewer should expend most of his attention on the depth of Ms. Gilliatt's characterizations and Schlesinger's full utilization of his performers' abilities to realize them on camera.

The last few minutes of the film are particularly worth watching, in which Finch's character muses to himself about his past and, most importantly, his future, and he must begin to learn how to get along by himself now that the balance of relationships has been replaced by absence. The words are marvels of intelligent screenwriting, as is the entire script. *Sunday Bloody Sunday* is proof that the unpretentious and the quiet can also be convincing and affective.

— F. Bianchi

Dead of Night. Directed by Cavalcanti, Basil Dearden, Robert Hamer, and Charles Crichton. Written by John Barnes, Angus Macphail, E. F. Benson and T.E.B. Clarke. With Mervyn Johns, Roland Culver, Antony Baird, Judy Kelly, Miles Malleon, Sally Ann Howes, Google Withers, Ralph Michael, Michael Redgrave, Basil Radford and Naunton Wayne. 1956, 102 minutes, Black and White, Great Britain.

Dead of Night was one of the few British attempts at horror until the boys from Hammer began bloodying the world's screens in the late fifties. In contrast to this future schlock, Ealing Studios made a restrained, stiff-upper-lip horror film, similar in its quiet dignity to their Alec Guinness comedies. An architect (Mervyn Johns) is plagued by a recurring dream, and as the movie begins he is unsure if he is dreaming or if the dream is coming true. The people present in the room or in his dream respond to his dilemma with five tales of the supernatural.

Ealing seems to have employed every one of its directors, writers, and actors in the film, so naturally the quality varies, but there is much to enjoy. In perhaps the best sequence, Michael Redgrave plays a ventriloquist whose dummy seems to have a mind of its own, a plotline which recently reappeared in *Magic*. The most bizarre of the tales has Ralph Michael becoming possessed by the contents of an antique mirror. There is even a humorous ghost story about two golfing buddies and the problems that ensue when they want to marry the same girl, starring Basil Radford and Naunton Wayne, who were introduced in Hitchcock's *The Lady Vanishes* as the epitome of the sporting Englishmen. The linking narrative of the recurring dream is well-staged and has a fascinating ending.

Dead of Night will not have you screaming and running for the exits. But if you like to sit in the dark and listen to ghost stories, you will have a bloody good time.

Steve Zeiser

Gate of Hell Directed and written by Teinosuke Kinugasa. 1953, 86 min., color, Japan.

Well, here it is, late on a Monday evening, and another *Collegian* review is due, a review about another movie I haven't seen and know little about except from what I've read in books. I have a cold and so am not really in the mood for writing creative criticism (as opposed to constructive), though I don't want to shortchange such an important film, either. Therefore, what you are about to read is a quote from a critic more knowledgeable than myself (yes, there are a few). I hope I have not given away any vital trade secrets in the process. A brief note before the quote: the film in discussion, in case you missed it above, is the Japanese classic, *Gate of Hell*, named the best foreign film of 1953 by the New York Film Critics. An now, the quote:

"With this film and *Ugetsu*, movies from Japan became a cult for connoisseurs the world over. *Gate of Hell* quietly displayed mastery of the film's basic vocabulary, centering on beauties of light and shade no less than color, on static design and adagio rhythms rather than precipitate changes of pace and prolonged violence. Not that it fails to excite the emotions with action or to present the spectacle of passion but with those it reaches a severe balance. *Gate of Hell* has a more emphatically exotic look than *Rashomon* or *Ugetsu*." — Parker Tyler

The story concerns the explosion of violent passions that are suppressed in the stern formality of ancient Japanese culture. Beyond that, I can say little except that I hope that the time and care it took to prepare this review is inversely proportional to the time and care which you the reader are willing to devote to the film itself.

— J. Bauer

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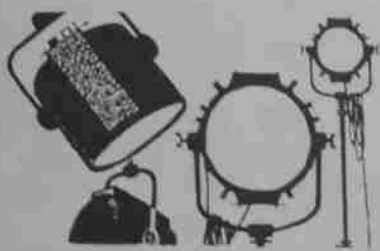
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The Gold Rush. Directed and written by Charlie Chaplin. With Chaplin, Georgia Hale, Mack Swain, and Tom Murray. 1925, 82 minutes, Black and White, USA.

With *The Gold Rush*, the Kenyon Film Society inaugurates its series of silent comedy classics. The four great comedians of the silent era are represented: Chaplin, Harold Lloyd in *Grandma's Boy*, Buster Keaton in *Steamboat Bill, Jr.*, and Harry Langdon in *The Strong Man*. This is not only an opportunity to see four classic comedies, but also to engage in a critical controversy. Chaplin's critical reputation has suffered a perceptible decline in the last decade or so, due mostly to the "sentimentality" in his films, after a long and undisputed reign as the King of Comedy. Buster Keaton, who rejects pathos in his movies, has been the chief beneficiary of this shift in opinion. His movies have enjoyed a great revival, and in many critical circles Keaton is considered to be Chaplin's superior. In the last few years, Harold Lloyd's reputation has begun a similar rise, while Harry Langdon's films are awaiting a resurgence of this kind in most quarters. You now have the chance to do your own evaluation of the silent comedies, starting with Chaplin and the movie that he said he wanted to be remembered by.

The title sets the scene. The Tramp is in the Klondike, pitted against wind and snow, a hungry bear or two, and some greedy prospectors. Besides gold, he is seeking to win the affections of a beautiful dance-hall girl, who may not be worth all the trouble. Two of the many highlights are the famous shoe supper and the exquisite dance of the rolls. There is also an ending which has been often criticized as inappropriate, although one critic has said, "It may not be right, but it feels right."

Then there is the nagging question of sentimentality. To be sure, there is plenty of pathos in Chaplin's films, but I have always considered one of the greatest virtues of the Tramp to be that he is both funny and sad, and often at the same time. Charlie raised "sentimentality" to the level of great art with the ending of *City Lights*, a scene that the late James Agee said was "the greatest moment in movies", and there are scenes of acute poignancy in *The Gold Rush*, along with ones of great hilarity. If Chaplin is to be rated above Keaton, Lloyd, and Langdon, I think it will be because his humor is grounded in suffering, which is ultimately transcended. His Tramp really suffers and yet retains his enthusiasm for life, whether he ends up impoverished or wealthy. In Chaplin's hands, mere sentiment is turned into genuine pathos, which is then perfectly melded with comedy to produce a unique and affirmative vision of life.

P.S. Chaplin later added a sound track and narration to his silent film, and both versions are available. We will not know which one will be shown until it arrives.

Steve Zeiser



Gambier's finest

PEEWEE FERNBUSTER
Analysis and commentary by

As a service to those of you who are too cheap to buy it at the Village Market, I have hidden a case of Fernbuster Bock, Gambier's finest buzz, somewhere on campus.

START WHERE PHILANDER DUG THE WELL . . . and head South till you hear the Dead. Turn and head for the nearest BMW then Climb the steeple. When someone tells for you to come down ask where you can go for some "boy sex" then head for the dorm opposite the one he tells you. Keep going past it until your feet get wet then double back to the lab where we brew Fernbuster Bock, Gambier's finest buzz. Then turn 270 degrees and walk as many feet as our beer has proof. Dig down 100 feet till you hit the pipe, then follow it to a T-junction. Look at the

dorm nearest you and find the 3rd window from the left on the second floor. Enter that room and look straight out the window to the handkerchief tied in the tree. Stand directly underneath the branch and spin around with your eyes closed. Pick a direction at random, walk 100 feet to the door, enter the hall, take the first door on your left, and the people inside will give you your free case of Fernbuster Bock, Gambier's finest buzz, if there's any left. Good Hunting!

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Steiner commands second Review

By ELISABETH H. PIEDMONT
Managing Editor

The second issue of the resuscitated Kenyon Review will appear sometime this week. This issue is devoted entirely to a long fiction work by the esteemed literary critic George Steiner entitled *The Portage to San Cristobal of A.H.* This marks Steiner's second fiction publication. He is known for his major critical works *After Babel*, on the problems of translation in literature, and *Language and Silence*, a collection of essays about language, literature and the human. Steiner was on campus in the spring of 1977 to deliver The John Crowe Ransom Memorial Lectures during which he spoke about Shakespeare and Racine.

The Portage to San Cristobal of A.H. proves that Steiner is not only a thinker of the first rank and a master of language, but also that he has a fine sense of the dramatic, an eye for detail. The first third of the piece is as exciting a narrative as any contemporary disaster of espionage paperback. This is not to imply that it is on the same literary plane as these, but that it truly is "taut and gripping".

A.H. is none other than Adolph Hitler. The story takes place now, not during the Hitler years. Steiner elaborates on the old speculation that Hitler is alive and living somewhere in South America. He places A.H. deep in a jungle surrounded by miles of impenetrable rain forests and disease infected marshes. Of course,

Hitler is ancient by now and enfeebled, but encased in his hideous sanctuary. Ironically the team of comparatively young, "man-hunters" are nearly killed getting to him.

These men work for a character named Lieber, a mysterious figure who runs the show from a secret, no doubt, office in Tel Aviv. They are a heterogeneous group: a Rabbi, a lawyer, an adventurer, a son of a camp victim, both young and old. Their different motivations and philosophies towards their enterprise begin to unfold as the story progresses. And there is always Lieber in the background driving them wordlessly onwards. He is one moment on the other end of their decaying radio, one moment just a step behind them in the jungle, and perhaps the next moment enjoying the comforts of civilization, having given them all up for dead long ago. The figure of Lieber seems to be both an extra piece of baggage that they have to carry through the swamps, as well as a vital force that pulls the group together and breathes life into their endeavor. Steiner does not, however, tell us about Lieber, nor do the men in the jungle seem to know much about him.

Steiner seems to invite a comparison between Lieber and Hitler. The man struggling through the jungle are tethered on a rope with a driven old man with narrow eyes on each end. They are simultaneously pulled by both Lieber and Hitler.

The men, perhaps delirious from the jungle air and perhaps not,

wrestle with the problem of the definition of the human and of the inhuman. To seek vengeance with a thirst for blood and for skin-for-skin retribution is to out Hitler Hitler. And yet for these sons of concentration camp victims, both figuratively and actually, to treat Hitler with apathetic softness is to concede that his horrors have sifted down through the generations, that they too are at his mercy.

If they had found him to be monstrous, a grotesque figure commensurate with his historical stature, then they could have dealt with him appropriately. If he had looked like an atrocity then he could have been treated like one. They find, however, a shrunken old man who sleeps, eats, and defecates just like they do. The most horrifying thing about him is his voice: the voice that changed forever the meaning of every word it uttered. Lieber warns them not to let him speak, for if they listen to him they will be fooled, in by the rhetoric. It is only the voice and the shining dark eyes that have not been destroyed by time and deprivation. In this respect, Hitler is reminiscent of Kurtz, in Conrad's *Heart of Darkness*, who is often described simply as "a voice".

Steiner's *Portage to San Cristobal of A.H.* is a story of the first rate. It is a highly imaginative adventure story on the most superficial level, but it is really about humanity and inhumanity, mercy and vengeance, language and silence. Finally, it is a monumental work of literature.

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Gund Grant approved

Summer theatre in the works

NANCY SILBERGELD
Staff Writer

The most recent excitement for the drama department is the approval last month by the George Gund foundation for a proposal requesting a grant for the purpose of developing a program for professionals in residence to work with students both during the academic year and in a summer festival of theater, dance, film, and music.

According to Harlene Marley, head of the drama department, the idea, still in planning stages is "based very loosely on the CC. Pyle model . . . to structure a program which supplements the work of the college but provides a place for established playwrights and choreographers to try out new works with a mix of professional and student actors in a critique-free environment."

Professionals would gain because "they can see their work in performance before exposing it to the not-too-tender mercies of a commercial public," explains Marley, who adds that the program will also "further the educational mission of the college as a whole." Student works as well as professional works will be the focus of such a program.

"There is much work to be done and decisions to be made . . . it's all going to become a reality but we don't really know what the reality is . . . this is just what's being talked about . . . we are still seeking directions."

Ted Walch, Kenyon alumni and CC. Pyle producer, will be arriving on campus tomorrow, April 20th to begin more specific planning with members of the college. Walch will be a producer/expert in residence during the 1979-80 academic year

and the following summer. His role will be to work together with professors as adjunct teacher and artist.

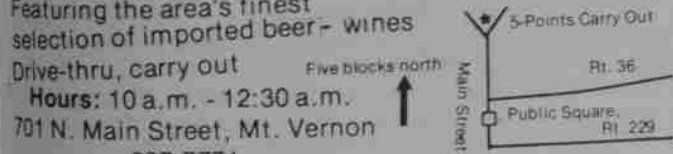
"The program will enable us to make the fullest possible use of Bolton theater year round;" "Our ambitions for our theater are part of a larger plan: to develop Kenyon's strengths and to add to its distinctiveness. We know that difficult times lie ahead for all liberal arts colleges. In addition to maintaining high standards, we must develop and make the best use of those aspects of our academic program which are special and unique," the proposal to the Gund foundation states.

"We eagerly anticipate the program and we want so much to do it well," said Marley.

Jonathon Trumper, president of the Drama Club echoing student sentiments agreed, "We are all terribly excited!"

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Stickmen win one big, lose one

By LARRY O'CONNELL
Sports Writer

Last week the Kenyon Men's Lacrosse team split two games, gaining their first victory of the season last Wednesday against national basketball champs Michigan State here at the Airport Field. This was Kenyon's first victory, a sound 13 to 8 thrashing of the Spartans. The Lords had their finest offensive effort to date with seven different players scoring goals. They were led by sophomore Clay Capute with four goals and an assist. Pete Seone, Gordon Buell and Paul Weaver all had two goals a piece and Craig Huff had 13 saves in the goal as the stickmen played their finest game.

On Saturday, Kenyon traveled to Bowling Green where the results were not so pleasing. Four players were out with injuries and "the depth of Bowling Green wore us down," said Coach Heiser. For the first three quarters the Kenyon stickmen were able to stay with Bowling Green but in the fourth quarter B.G. exploded for six unanswered goals to down the

Lords 16 to 6. Midway through the third quarter the score was only 7 to 5 but the offense could not control the ball and the defense finally gave way.

The biggest problem for the Lords in the Bowling Green game was penalties. Eight of the B.G. goals came while Kenyon was a man short. Kenyon showed it has a defense to be respected though as Captains John Porter and Bill Seamen and junior Roger Pierce played outstanding games. Craig Huff also had 25 saves in goal as he was bombarded with shots late in the game. Clay Capute and Pete Seone again led the offense, both with two goals and an assist.

The Lords took on powerhouse Denison Wednesday. While the Lords are only 1 and 4 now they have played for stretches indicating they are a better team than the record shows. "We need a little more offense," commented Coach Heiser and the Michigan State game was encouraging. The Lords are at home Saturday for the Parent's Weekend game against the Chicago Lacrosse Club.



Lords out-hustle Michigan State.

Pumping Ironies on the Frisbee Field

By JOHN MILTON
Confusing Staff Writer

The Harvard of the Midwest Cup. Is there a frisbee player alive who doesn't salivate at the thought of it? The week before a Kenyon-Oberlin match players on each side are subjected to a barrage of propaganda that the coaches feel will give their team the winning edge. The Lords of the Rings saw an inspiring little flick which featured scenes of Oberlin players shooting baby frisbees just minutes before the scheduled game time. Coach Degener had been training his boys on raw vegetables and bullets. Would the preparation pay off? The glory of Lord Gambier was resting in the shaking hands of raw kids: guys with names like Perivier and Peterson, Frisbee Fred and Keith Krusz, Rich Talbot and Jim Kline, Pete Dayton and Kevin Nagle, Rob Gunther-Mohr and Steve Coleman, Doug Spaulding and Jay Anania.

The Kenyon Ultimate Frisbee Society defeated the Oberlin Overdosers 18-17 in the Benson Bowl. The reason for this victory is simple — We skipped church on that fine Easter afternoon. We chose, instead to pay our respect to the pagan idol who gives us our strength and fortitude: The Venerated Bruce Brownell (Part-time deity).

Bruce Brownell

An aura surrounds this leader of mortal frisbee players, who dons his sacraments in order to bring the alter to the people, by incorporating religion and the fine art of frisbee. This switching of allegiance is used only in dire emergencies, for it exacts a great toll on the team. Eight players had to be buried in action on the frisbee field as they were stricken with lightning bolts and turned into pillars of salt. The newly favored Brownell evidently stole much thunder from the furiously jealous incumbent. He knew that he was slipping on his big day, when Brownell started turning 119 gram frisbees into myriads of 165 gram discs for the masses.

The Oberlin Overdosers arrived two hours late, blaming their tardiness upon the natural disaster that were thrust in their paths. Brownell glided over and blessed their souls with devoted oaths. These oaths are unprintable as they sometimes take Brownell's name in vain.

The contest of souls was then under way.

The captain of Oberlin's seven goodly virtues, Monte "truth" Cortez led a thunderous assault upon Brownell's evil-steeped Seven Deadly sinners. Oberlin's Jon Castel's perseverance won them the first three goals.

The remainder of the second half was a true psychomachia. Neither force could subjugate the other. At the half, the red-eyed Brownell rallied his best Seven Deadly Sinners round him, and ordered them to invoke the aid of the father of all frisbee, the omniscient Whammo.

This insidious ritual immediately demoralized the other team and confidence was severely weakened.

The Kenyon Sinners were turning the tide in their heathenistic favor. As the Kenyon force finally triumphed for the winning goal with only 6 seconds left caught by the venerated Brownell, a darkness descended upon the earth and the heaven shook for the course of about half an hour. Oberlin's exhausted players were descended upon by pre-pubescent, nubile angels who bore them up into their heavens and the Kenyon team was forced down from the Benson Bowl to the banishment in the earth of Lower Dempsey Lounge. Surely Brownell railed that he would return and avenge himself. But this is another story which can not be chronicled until my sequel.

On Monday April 16 Tim Hayes '80 ran in the Boston Marathon. He finished in 2 hours and 44 seconds. Hays was Kenyon's only representative in this years 43 degrees and rainy edition of the race.

Men still winning

By JIM REISLER
Sports Editor

Ho-hum, Men's Tennis won again Saturday, this time 9-0 over Baldwin-Wallace. This combined with last Tuesday's 8-1 victory against Otterbien gives the Lords their fourth consecutive win as they continue to annihilate other OAC schools. Saturday's win was accomplished without the services of top player Peter Vandenberg who was sick. Peter Flanzer filled in as number one seed and performed admirably.

This weekend's G.L.C.A. match at Wooster with Oberlin, Denison, O.W.U. and Wooster, is in the estimation of Coach Stein "a big big match" against Denison and O.W.U., the Lords should receive a preview of what should be the top O.A.C. tournament competition. Kenyon finished second in last seasons G.L.C.A. and hopefully will be able to match that this year. Next dual competition is against Denison on April 27.

Women just beginning

by CHERYL RIRIE AND
Cathy Hazlett
Sports Writers

The Kenyon Women's Tennis Team has gotten off to a very good start this season, posting a record of 2-1 through Tuesday's match at Ohio State. Coach Sandy Martin has been working with the Ladies for several weeks and the team looks strong.

After a first match cancellation, Ladies defeated Cedarville 8-1 and followed with a 7-2 trouncing of Marietta last Saturday.

As with Men's Tennis, six singles and three doubles matches determine the starting team. As of now, top singles players are Betsy Laitner, Cathy Hazlett, Wendy Moyer, Kathy Jameison, Molly Debevoise, and Anne Thomas. Doubles pairings are Hazlett and Jameison, Celeste Penny Liz Hutchings, and Jane Warnshus Dede Kelly.

Although Kenyon was outsized by a powerful O.S.U. team on Tuesday, they have six matches left to play, including a Saturday game here vs. Capital.



Jeff Kellogg delivers against Mt. Union.

Doubleheader Dampened

By JOHN PALFFY
Sports Writer

Mike Voight and the Lord nine jumped to a 6-0 second inning lead over Mt. Union in the nightcap of Saturday's doubleheader, but it was all for naught as the black skies opened up and washed out the game and the record book.

All the Lords had to show for the day were three hits in their opening 4-0 loss. It was the Lords' first loss in four regular season games and it dropped their OAC Conference record to 2-1.

Though the Lords' bats managed only three singles by Mark Thomay, Nelson Roe and Keith Studzinski the

"suspect" defense turned in its third fine performance in as many games, committing only one outfield error.

Losing pitcher Jeff Kellogg struck out eight and walked five, but he gave up eleven hits scattered through seven innings. His record thus falls to 2-1 and his E.R.A. rises to 1.35 for twenty innings.

Mt. Union pulled away with a two run, three hit, one error third inning and clinched the game in the seventh with another two runs, but the game was never close as the Lords managed only one meager threat in the sixth inning.

Kenyon hosts Ohio Northern for a doubleheader on Saturday, and Oberlin, who they defeated twice a week ago, on Tuesday.

Women's Lacrosse is testimony to the fact that springtime in Central Ohio doesn't necessarily guarantee sunshine. Due to cancellations, the ladies, through Monday, have played only two games, losing both by scores of 5-2 to Wooster and 21-4 against Denison.

Ironically, Kenyon's is largely the same team which last year won five of its seven games, but it has been decimated by injuries and the poor weather this season so that as many as five regulars were missing along time from the lineup. Nonetheless, the team is still "basically strong" according to Coach Burke. With recovery from injuries and the maturation of several first year players, she is "still optimistic" about the final few weeks of the season.

Play in Central Ohio is among some of the most competitive going for Women's Lacrosse. Oberlin, O.W.U., and particularly Denison are all strong teams, and Kenyon, to win, must play well. The second game against Denison "I suspect will be better" Burke says.

The ladies next match is Saturday at home against the Pittsburgh Lacrosse Club. Action begins at 1:00 on the Airport Field.